



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



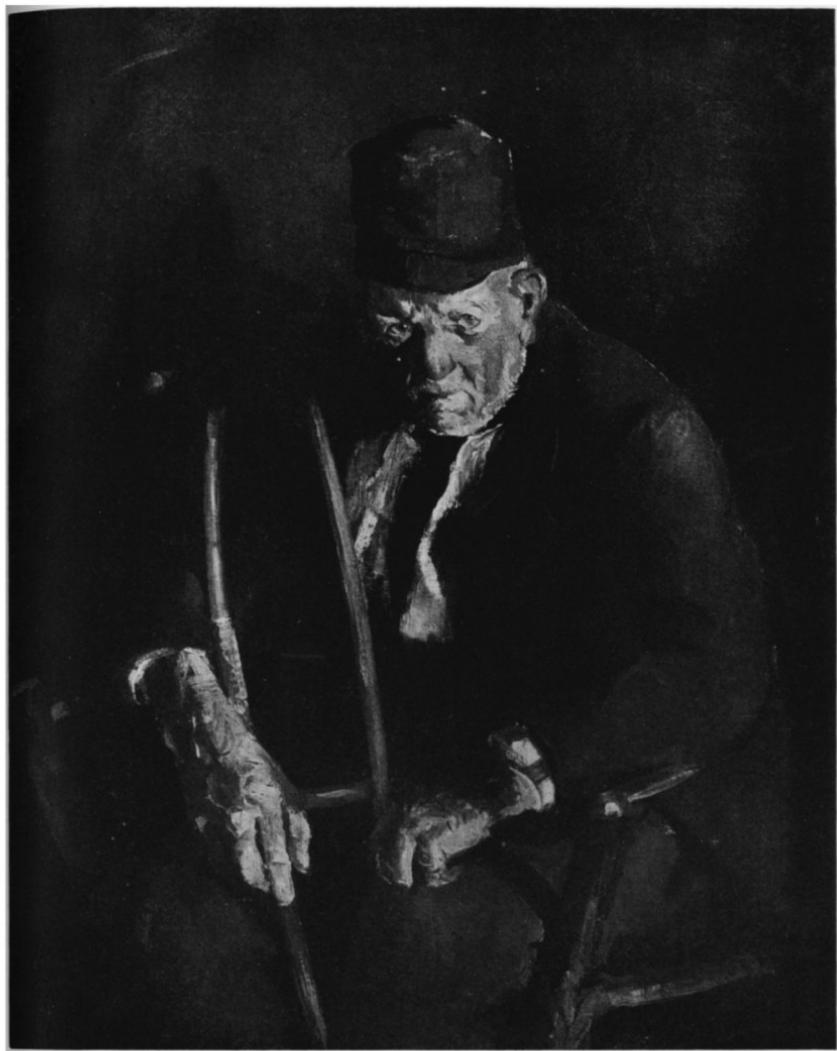
AMARYLIS

RANDALL DAVEY

RANDALL DAVEY

THREE are two kinds of portraits, one painted as a commission because some one has wished a likeness preserved, and the other painted from a desire to interpret character and personality. To the latter class the portraits by Randall Davey, which are reproduced herewith, obviously belong. They are all types and were painted last summer on Cape Ann from residents of that peninsula. Like the painter, himself, one at least was a member of the summer colony. The organ grinder being care free and of a roving disposition spends his summers at Gloucester, his winters in Florida, the northern climate being too rigorous for the monkey's health. The other sitters are representatives of the

Portuguese settlement which has been attracted hither by the fishing industry. They are a sturdy and interesting type and Mr. Davey has interpreted them with skill and insight. To him they were not merely models, but human beings, and because he was able to thus see below the surface he has presented them as real personalities. These people he has painted are real people, vital and individual. And it is this which makes them so interesting. In every human being there is the element of originality, independent potentialities, undiscovered possibilities, unfathomed depths, the note of universality, the spirit which is divine, and those who are conscious of this find their fellow beings of perennial interest.



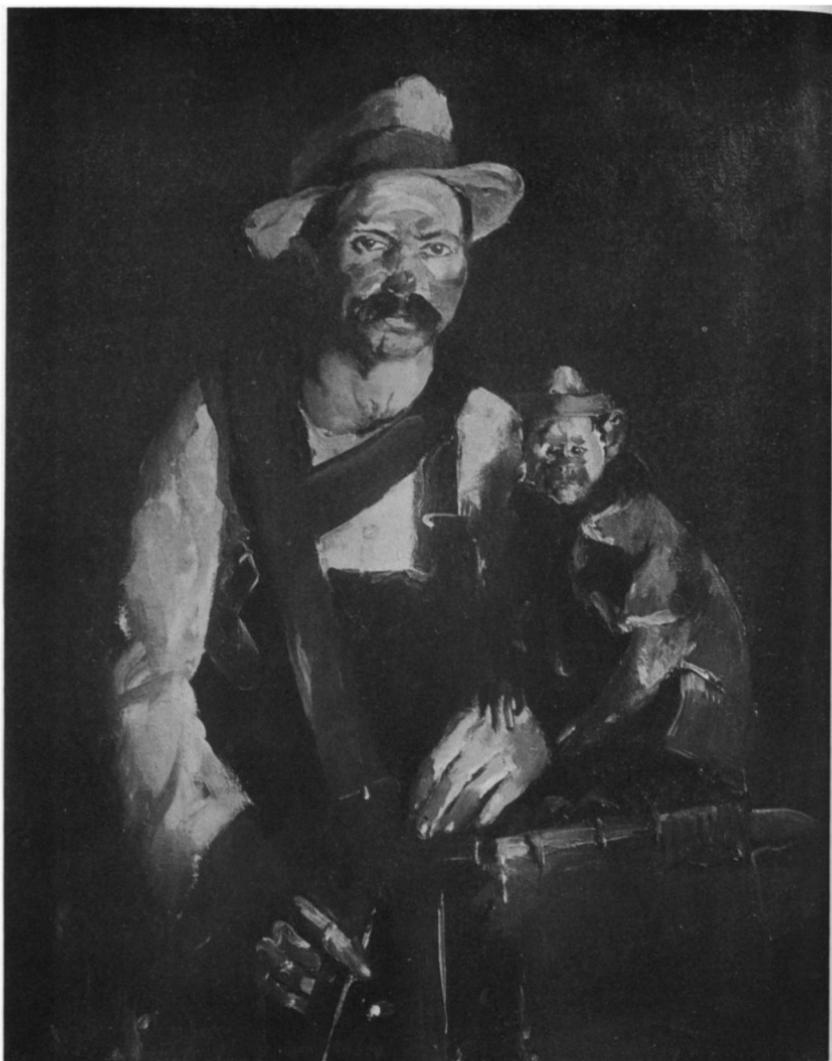
OLD SEA CAPTAIN

RANDALL DAVEY

OWNED BY THE CORCORAN GALLERY OF ART

It is not the outer appearance but the inward grace, or lack thereof, which differentiates one from another. The death mask is never the man. A real portrait must render personality as well as likeness, and when a painter is capable of doing this his work is never dull.

Randall Davey paints broadly and strongly. Like all painters who amount to much he is interested in technical problems, recognizing that to win success he must dominate his medium and know his craft, but he does not sacrifice more important things to technique. He uses strong colors



ORGAN GRINDER AND MONKEY

RANDALL DAVEY

in a rather fearless way, but it is because he sees the color in his subject and naturally finds expression in full tones. If occasionally his work seems immature or careless it must be remembered that the painter is still young and that he is striving to attain not merely satisfaction but really big results.

Such faults as he has, moreover, are of the blundering kind rather than of the cautious variety. His palette is fresh and simple, his brushwork direct and broad, his viewpoint healthy and modern—he is distinctly of our own time, but he is not one of those who has discarded tradition in the belief

that a fine structure can be reared without foundation. In short, though Randall Davey may never become one of the great painters of the world, he has today fair promise of accomplishment and is one of those in this field of contemporary effort whose work may well reward consideration.

At the Panama-Pacific Exposition he received an award and quite recently one of his paintings—that of the old lame fisherman reproduced herewith—was added to the permanent collection of the Corcoran Gallery of Art. A group of his paintings was shown in New York last winter.

THE FIFTH ANNUAL MEETING OF THE COLLEGE ART ASSOCIATION OF AMERICA

ON THE 20th, 21st and 22d of April the College Art Association, which is made up chiefly of instructors in Art in the Colleges and Universities, held its fifth annual meeting in Philadelphia. There were between forty and fifty men and women in attendance, and the sessions which were held in Houston Hall, the University of Pennsylvania, were full of interest. The headquarters were at the Hotel Normandie and some of the most interesting papers were presented at "Round Table" discussions after lunch and dinner in the private dining room of the hotel.

At the first session held Thursday evening, April 20th, the topic under consideration was: "What Kind of Art Courses are Suitable for the College A. B. Curriculum?" Professor A. W. Dow of Columbia University set forth the educational advantage of technical Art Work; Dr. H. H. Powers, President of the Bureau of University Travel, told of the value of historical and critical study of the great epochs and masters of Art. Dr. John Shapley of Brown University described a very original and attractive introductory Art course for College work.

Provost Edgar F. Smith of the University of Pennsylvania, and President John F. Lewis of the Pennsylvania Academy of Fine Arts, welcomed those in attendance at the Convention, in Houston Hall, on the morning of the 21st, after which Professor Pickard, President of the Association, delivered a brief address, emphasizing the great work which lies before the Association and calling attention to the variety of artistic interests represented in the mem-

bership, later discussing in a paper of much interest "The Doubting Thomas by Andrea del Verrochio." Professor Arthur W. Dow followed with a paper on "Modern Tendencies in Art" in which he called attention to the fact that in all ages it is the radical rather than the conservative who has made for progress.

Prof. Holmes Smith of Washington University, St. Louis, presented in tabulated form the results of the investigations of the Committee on Art Education in the American Colleges and Universities, which showed the amount of art work actually being done in our higher institutions of learning. This report was discussed by Prof. John S. Ankeney of Missouri and Prof. C. F. Kelley of Ohio.

At the "Round Table" luncheon that day Prof. Arthur Pope of Harvard presented the report of the Committee on Books for the College Art Library, which took the form of a carefully prepared card catalogue of desirable books which may be consulted by those contemplating purchases. A mimeographed list of the titles given was distributed to the members. This report was discussed by Prof. E. R. Morey of Princeton, and Miss Georgiana C. King of Bryn Mawr.

The afternoon and evening sessions on the 21st were devoted to a consideration of "What Instruction in Art the College A.B. Course should offer to: (1) The Future Artist; (2) The Future Museum Worker; (3) The Future Writer on Art; (4) The Future Layman. Those present and actually engaging in the discussion were, under the first heading: Prof. Frederick Dielman, College of the City of New York, Miss